



*Ottawa Watercolour Society  
La société d'aquarelle d'Ottawa*

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# NEWSLETTER

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'You Sound Like a Cello,' by Victor Pavlov



## President's Message

by Pauline Goss



Fall is around the corner and as usual it feels like summer has gone by way too quickly! But if you love to paint a landscape, then fall is a time of excitement, as it offers so much painting variety. Colours, mood, details, and transition all combine to inspire the artist in each of us. So it should come as no surprise that the next OWS juried show is called "Fall Rhapsody".

And that's not all that's on the agenda for the fall. We have a workshop, a fellowship jurying (scheduled for November), and the Annual General Meeting (AGM) occurring shortly after that. If you meet the qualifying criteria for becoming a Fellow, you will be sent an invitation to participate. As usual we look forward to recognizing all new Fellows at the AGM.

Along with all of the interesting articles in this newsletter, don't miss the New Members' Corner. You'll find out who's new, and best of all, you'll get to see some of the beautiful watercolour work they are doing. And speaking of new members, I am very pleased to announce that Setor Awuye, who joined OWS this year, has volunteered to be our Membership Coordinator. I would also like to extend many thanks to Tong Li for all her past work and commitment as our previous coordinator.

On a sad note, we mourn the loss of Edith Liepa, a Past President of OWS. Many from the OWS will remember Edith for her energetic watercolours, pastels, and mixed media. Edith's watercolours received several "Awards of Excellence" and "Best in Show" and have become part of many corporate and private collections in Canada, the U.S.A., Britain, Switzerland, and the Philippines. She will be remembered. A donation has been made to a charity of the family's choice on behalf of the OWS.

Many thanks to all who submitted articles to the newsletter, and join me in thanking Elizabeth for doing such a great job at putting it all together.

"Art is not what you see, but what you make others see." — Edgar Degas

## TOGETHER THROUGH ALL THE YEARS - ALAN AND AUDREY BAIN

(Article written by Alan Bain and edited by Elizabeth Hogan)

Alan and Audrey Bain are planning a retrospective exhibition of their artworks at the Marianne Van Silfhout Gallery in Brockville. The exhibition, entitled "Together through all the Years", will be a retrospective of their world of art—an adventure that spans almost 50 years.

Alan and Audrey have been married for 57 years, and during that time they have travelled extensively. "For the past thirty years, we have owned trailers, and they have allowed us to visit painting locations and to always have our home with us. We plan our vacations with a simple formula: can we paint there?" Audrey started painting long before Alan did. "For years I followed Audrey through fields and around lakes and streams and old barns. After years of trucking her stuff into and out of her painting locations, I decided it would be easier on me if I painted as well."

They have travelled across Canada three times, all over northern Ontario and much of Quebec. They have painted across Nova Scotia (originally Audrey's home) and New Brunswick; they particularly love Grand Manan Island. Audrey took to painting waves and water almost automatically—no doubt, her Nova Scotia heritage coming through. They have been to Newfoundland four times, where, Alan says, "Stand anywhere, turn in circles, and paint paintings." Over the years, they have visited northern Ontario: Timmins, Marathon, Lake Superior, Cobalt, Mattawa, and Algonquin Park during spring (still bits of snow), summer, blazing fall, and even in -24 degree winter.

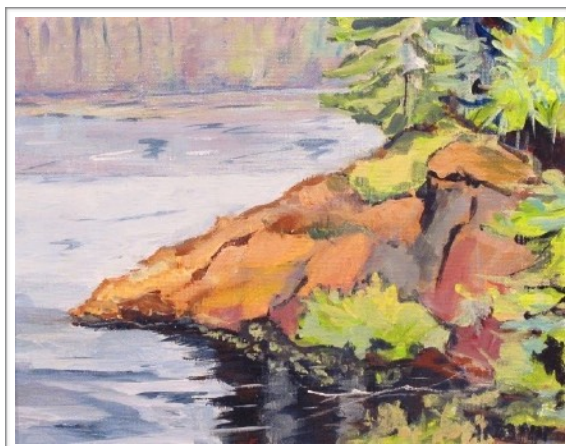
"We have always considered ourselves lucky to have such a similar interest. Art has been the major outlet for all our activities and has led us to many wonderful friends. We have joined several art associations, but OWS has always been a favourite among them." As President, Alan and a committee of faithful helpers organized an OWS/CSPWC Symposium in 1990. The event drew artists from all over Canada and won new recognition for the Ottawa Watercolour Society.



**Audrey M. Bain, SCA**

In a recent Artist's Statement, Audrey wrote, "I always have had an involvement with the arts: as a small child sketching and drawing, then with a two-year scholarship to the Nova Scotia College of Art, with Saint Lawrence College, and a (With Distinction) Diploma in Visual and Creative Arts, and with my ten years as Gallery Director for Cornwall Regional Art Gallery."

Audrey's landscapes, done mostly in northern Ontario, are all painted en plein air. Audrey started in oils, but when allergies forced her away from the medium, she switched to acrylics. When winter sets down hard and travel becomes difficult, Audrey's interests, in her studio, turn to print-making – she purchased an industrial Praga press and has produced many colour and black and white etchings.

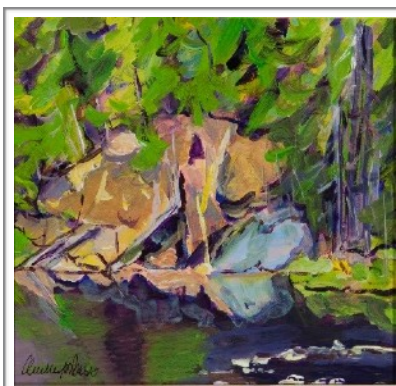




## TOGETHER THROUGH ALL THE YEARS (Cont'd)



Since early school years, Audrey has had an interest in life drawing and portraiture. She followed those interests to the Ottawa Municipal Arts Centre, with Larry Halpin. She studied with Alex Miller at the Schneider School of Art and later the Saidye Bronfman Centre in Montreal. Audrey says, "Portraits attract me. Portraiture presents another facet of artistic challenge. My work seeks to point out the frailties of the human condition and the triumph of the human spirit."



Audrey loves to paint outdoors. "Alan and I travel as often as we can. I seek the peace and quiet of a woodland scene, the soft breeze in my face, and the gentle sounds of nature. There is a sense of adventure and mystique in Canada's north that has always intrigued me. Touches of the Creator's hand—a quiet

reflection, a lonely forest trail, a warm summer lake, old houses, or an old mine headframe with wind curling around it—those "touches" attract my attention; the colours of early morning and the still of evening shadows."

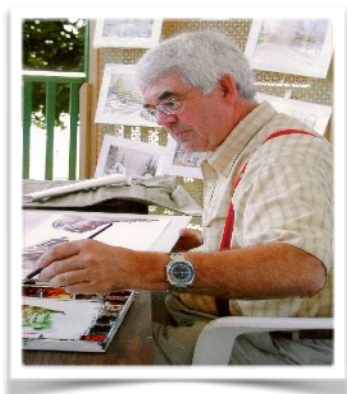


Old buildings invite Audrey's imagination. She loves to roam around their interiors and exteriors while trying to visualize the stories and history of the people who lived there. "I think of old buildings as portraits, weathered and gracefully aging."



Audrey continues to participate in numerous yearly exhibitions. Together or solo, Alan and Audrey participated in eight arts events in 2016. Audrey's work has won her numerous awards: a National Trust Award, Tom Thompson Memorial Gallery, Purchase Award CADC, Best of Show and Juror's Choice, NFAL, and numerous other awards. Audrey has taught regular classes "Painting landscapes in Oils" for St. Lawrence College in Cornwall, and she is very proud to have been recently elected to the Society of Canadian Artists.

## TOGETHER THROUGH ALL THE YEARS (Cont'd)



**Alan J.T. Bain, CSPWC, SCA, OWS**

In high school, Alan's teacher advised his parents that, "Alan should follow an arts education." He didn't. Alan graduated from McGill in Geology, and for 11 years he worked as a geologist. Those travels took him all over Canada and nurtured a love of the bush, canoes, and adventure. Alan left geology and turned to teaching. He is now retired, and currently he and Audrey operate Winddrift Studio and Gallery from their home in Ingleside, Ontario.

Alan says, "You already know most of my story. I

married Audrey, she started me painting. I chose watercolours to be different. I introduced her to the Group of Seven, and the rest is history." Alan specializes in watercolour paintings from the boreal forest regions of Canada, the vast silent northern landscape. He has travelled extensively, both as a geologist and as an artist.

Outdoorsman, hunter, fisherman, expert canoeist: "My battered old truck and I love nothing better than finding and roaming along an old abandoned forest road."



Alan paints the many moods of water, the mysteries of a Labrador bog, the rocks and shorelines of PreCambrian lakes, the pounding power of angry rapids, and the crystal flash of distant water over long, silent vistas of black spruce.



A curatorial review of Alan's paintings contains the following statement: "Alan paints boreal Canada with an authoritative knowledge of his subject. These uniquely Canadian areas have been an integral part of his life. His landscapes speak of a long experience and an intimate knowledge of a land he loves. Over the years, Alan's style has maintained a demanding realism characterized by strong colours, bold contrasts, and crisp clean colours."



**TOGETHER THROUGH ALL THE YEARS (Cont'd)**

Alan started painting with Morton Baslaw in 1974, and he credits Morton with being a major influence on his work, encouraging Alan to move outdoors and establish a unique style. "We painted old boots and a bucket filled with bullrushes. Morton was an excellent teacher, very patient, very encouraging. We learned to take full advantage of the whole range of colours that watercolours have. He took us on outdoor trips and carefully brought us through all the perils of outdoor painting."

Alan is an Elected Member of the Canadian Society of Painters in Water Colour, the Society of Canadian Artists, and is Past President and a Fellow of the Ottawa Watercolour Society.

Alan's work has been shown extensively. His works reside in numerous collections and have won many awards, including: Best of Show, Massena; President's Award and Morton Baslaw Awards, OWS; Honourable Mentions – OAA, NFAL, Brush with the Highlands, Purchase Award, CADC—to cite a few.

Alan teaches regular classes in Cornwall and has taught most summers for St. Lawrence College Brockville, Summer School of the Arts.

**TOGETHER THROUGH ALL THE YEARS**

A retrospective exhibition of Alan and Audrey's artworks at the Marianne Van Silfhout Gallery, St. Lawrence College, 2288 Parkdale Ave., Brockville, ON

Show dates: September 22 - October 27, 2017

New date for Vernissage: September 30, 2017, 1 – 4 p.m.

## Exhibition at Walter Baker Sports Centre May 27 to July 29, 2017

Walter Baker exhibitions are open to **all** members! The late spring exhibition ran from May 27 to July 29 and we had a total of 17 paintings. The gallery space is refreshed every two months, so please join us for the next show. Here's what's current and coming:

July 29 to October 7 (ongoing)

October 7 to the end of November

You will receive advance notice for the next exhibition. All you have to do is send in your form a few days before it starts. There are no jurors for this exhibition and all paintings that conform to the registration rules (outlined on the registration form) will be accepted on a first come, first served basis.

Grateful thanks go out to the contributing artists: Rachel MacDonald, Alain Godbout, Brenda Beattie, Barbara Brintnell, Jane Barlow, Pauline Goss, Renate Hulley.

Exhibition List for: May 27, 2017 – July 29, 2017

Location: Walter Baker Sports Centre, 100 Malvern Drive, Barrhaven

Please note that in the case where a member cannot pick up their painting at the allotted end date/time of the exhibition, alternate arrangements must be made and this information must be relayed to the organizer prior to the take-down.

As always, we thank the members for sharing their works of art and we look forward to seeing more at the next Walter Baker Exhibition! If you have any questions, please don't hesitate to call or send an email.

Love to Paint 😊

(Pauline.goss@me.com 613-220-3738)

EXHIBITION LIST FOR: MAY 27, 2017 – JULY 29, 2017

LOCATION: Walter Baker Sports Centre, 100 Malvern Drive, Barrhaven

	TITLE	PRICE	ARTIST	SIZE
	ROSES	\$150	Rachel MacDonald	15 x 15
	PEONIES	\$175	Rachel MacDonald	17 x 17
	WESCANAS ON THE SASKATCHEWAN	\$100	Alain Godbout	8 x 12
	END OF SUMMER	\$200	Alain Godbout	18 x 24
	SAISON MORTE	\$150	Alain Godbout	16 x 20
	THOSE DAYS ARE GONE	\$300	Pauline Goss	17 x 13
	DREAMSCAPE	\$300	Pauline Goss	17 x 13
	HIBISCUS	\$300	Pauline Goss	21 x 28

AFTER THE STORM	\$400	Barbara Brintnell	23 x 29
THE BRIDGEWATER PATIO	\$450	Barbara Brintnell	23 x 29
IRISES 'GENEVA'	\$400	Barbara Brintnell	20 x 26
TRUE BUDDHA NATURE	\$250	Jane Barlow	6 x 20
MY SWEETIE	\$250	Jane Barlow	16 x 20
PUDDLES	\$500	Brenda Beattie	24 x 20
FLOWER BOWL	\$80	Brenda Beattie	10 x 14
THE THREE SISTERS	\$250	Brenda Beattie	17 x 20
SUNFLOWERS	\$395	Renate Hulley	25 x 29



"Roses", left, and "Peonies", below, Rachel MacDonald



"Wescanas on the Saskatchewan", Alain Godbout



**Exhibition at Walter Baker Sports Centre  
May 27 to July 29, 2017**



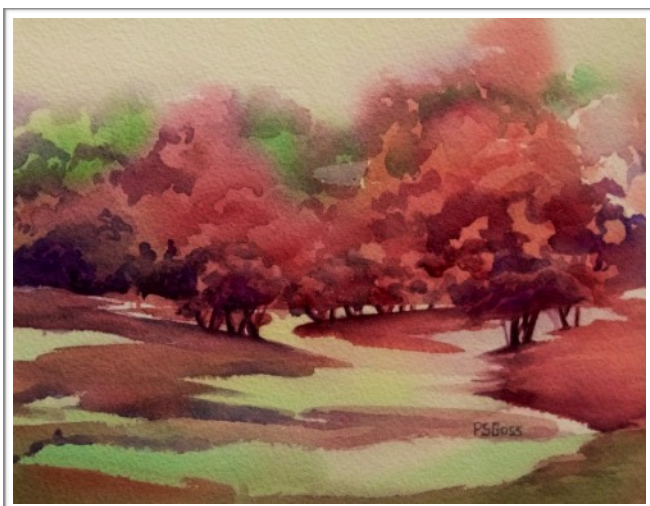
"End of Summer", left, and "Saison Morte",  
below, by Alain Godbout



"Those Days are Gone", below, Pauline Goss



"Dreamscape", left, and "Hibiscus", above, by  
Pauline Goss





**Exhibition at Walter Baker Sports Centre  
May 27 to July 29, 2017**



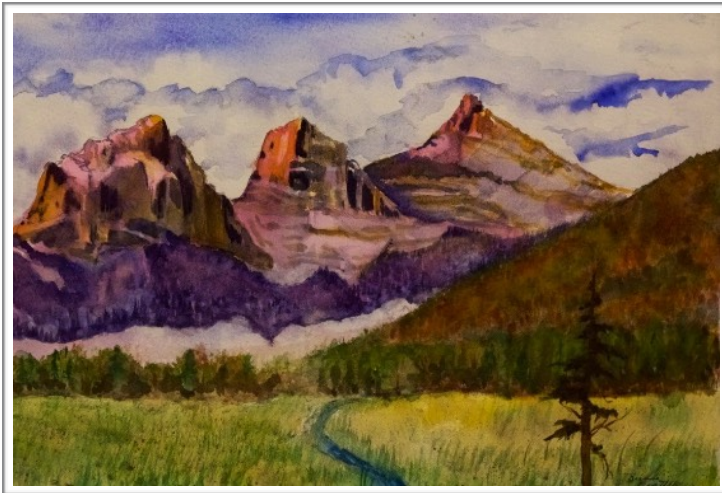
"After the Storm", upper left, "The Bridgewater Patio", above, and "Irises 'Geneva'", left, by Barbara Brintnell



"My Sweetie", below left, and "True Buddha Nature", below right, by Jane Barlow



**Exhibition at Walter Baker Sports Centre  
May 27 to July 29, 2017**



"Sunflowers", above left, by Renate Hulley

"Three Sisters, top left, "Puddles", top right, and "Flower Bowl", right, by Brenda Beattie



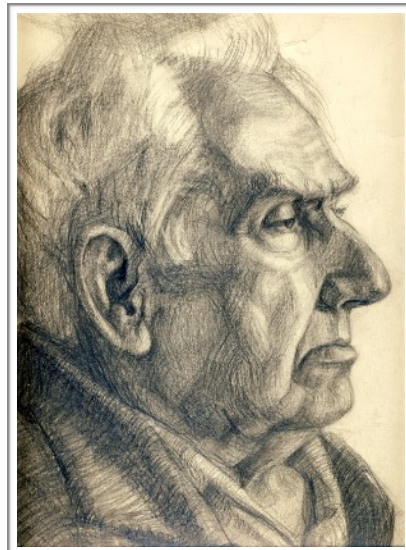


## INTRODUCING ARTIST VICTOR PAVLOV

by Elizabeth Hogan



"Painting," Victor Pavlov says, "is what melody is to a musician or movement to a dancer. It helps me to discover, define, and express my feelings, thoughts, and concepts." Victor's earliest influence was his father, who supported the family as an electrician but was also a very gifted artist. As a young boy, Victor began to draw and paint with his father, at first watching what his father did and then branching out on his own, replicating what he saw in books of Renaissance paintings at home, or in French comic books, amazed by the dynamics of movement, composition, and graphic virtuosity.



As a teenager in Sofia, Bulgaria, where he was born, Victor was obsessed with drawing. At school he took part in the art program and was introduced to impressionism, post-impressionism, cubism, and modern art. He was particularly drawn to the surrealism of Dali and to Klimt's symbolism.

Victor came to watercolour by chance. When he was 13, his family rented a room to a boy studying at the nearby art school. They quickly became friends, and in the evenings Victor's new friend would tell him what he

had learned at school. They would go to the train station to sketch—homework for his friend but a great learning experience for Victor. When he left after two years, he gave Victor a beautiful Russian watercolour set as a gift. Today Victor's friend is a well-known Bulgarian sculptor.



## INTRODUCING ARTIST VICTOR PAVLOV (Cont'd)

When he was young, Victor thought watercolours were for kids. He was using watercolours mainly when he went on trips because they were easy to carry and set. After he saw what his friend could do with them and then saw the paintings of Albrecht Dürer, he was hooked. Now it is Victor's preferred medium; he smiles when he says, "it is very spontaneous, fast, and easy to clean."



Victor took private lessons in perspective and architecture and studied drawing and portraiture under well-known Bulgarian artists Professor Toma Grigorov and Georgi Kyoseiliev. He went on to study architecture and engineering and obtained a bachelor's degree in civil engineering. He jokes that he is "an engineer by education, a computer programmer by profession, and an artist at heart."

Although watercolour is now Victor's preferred medium, he also likes to use whatever is available and often mixes materials in his paintings when inspired. He has used charcoal, pencil, or ink for drawings and sketches. Victor began with oil, as his young friend did his homework in oil and Victor liked the smell and the texture of it. Victor has done drypoint etching, monotype prints, and linoleum prints, and has painted in tempera—"mostly icons on wood",

he adds. He has done a few big murals, some using oil and some with acrylic paint. He has even experimented with mosaics, wood carving, and stained glass. Victor says he loved working with stained glass, but it requires a dedicated space and power tools.

Speaking to his philosophy or approach to art, Victor says that art is primarily an intuitive form of communication. "For me, it is a visual manifestation of emotions, inspirations, observations, and ideas. It is a spiritual journey in search of our origin." This is evident in Victor's life drawings and in his landscape paintings.

For those just starting out, Victor's advice is simple: "Follow your passion and enjoy the process, without questioning whether your technique or the final result is acceptable to the experts. If you do not feel inspired, do not paint. Money is not the best motivation for art."



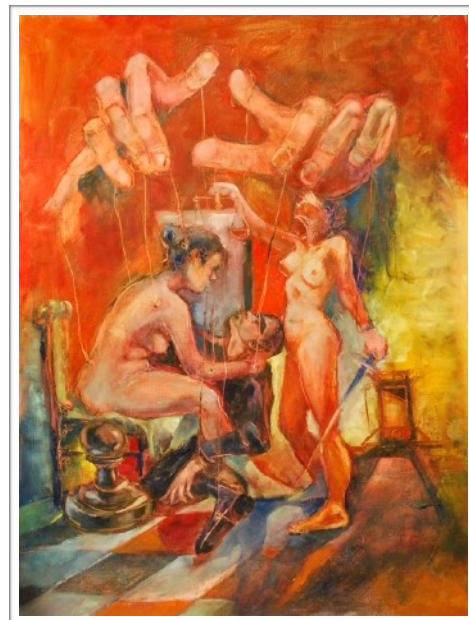


## INTRODUCING ARTIST VICTOR PAVLOV (Cont'd)



Most of the time, if not painting from life, Victor paints from memory, an approach that he believes charges the painting with freedom and excitement. As a rule, Victor does not paint from photographs; however, he may use a photograph as a reference point for something he hasn't seen in reality or for a moving object that is too fast to sketch or to memorize. To do anything more, he feels, would be to remove the freedom and spontaneity of the process. He says, "Painting from a photograph doesn't inspire me; I feel like I'm competing with a

printer." He notes that what photography gives us is what the realist painters were missing during the Renaissance. In contemporary realistic paintings, Victor believes the use of photography is evident in the overwhelming variety of detail, movement, and colour.



When asked if he paints en plein air, Victor says he does not do it as much as he would like to, but he believes that being outside gives the painting energy and showcases nature's vibrant colours.

Victor Pavlov has been a member of the Ottawa Watercolour Society since 2000. He became a Fellow of the Society in 2009. Victor is also a member of the AOE Arts Council.





## Programs Report

by Jane Barlow and Kie Delgaty

### Workshop Announcement – Janet Rogers, AWS

“Watercolour Impressions – Flowers, Faces and Figures” – April 29 to May 2, 2018  
(For All Levels)



Fresh flowers in the studio will be the inspiration for the beginning of this dynamic workshop, progressing to faces and figures. Through a series of “fun” painting exercises, students will develop a more loose and natural approach—giving them an opportunity to be more spontaneous and expressive in their paintings. We will move into painting people, learning how to express translucent flesh tones, while focusing on the gesture of the person. Painting children will also be covered, as well as an approach to quickly interpret the figure. Participants should feel free to bring photographs of their favourite subjects. We will also work from a model, so bring your camera!

The demonstrations and instruction will begin with flowers and end with faces and figures. Janet will demonstrate her intuitive approach throughout the workshop and will work individually with each student, as well as providing class instruction. “Show and Tell” sessions will be included so that students can see their progress as well as the progress of their fellow students. This is always an invaluable tool. Our goal will be to “see” in new ways – bringing “life” and interpretation to flowers and people. We will also discover an intuitive approach to colour and design.

Janet has been a working professional artist for over 30 years. She is a nationally recognized instructor, conducting workshops all over the United States and in Europe, and a signature member of the American Watercolor Society, the Florida Watercolor Society, as well as others, winning many awards for her paintings.

## Programs Report (Cont'd)



Four instructional DVDS have been filmed of Janet's work. She has been published in articles featuring her portraits and is featured in the book "The One Hour Watercolorist".

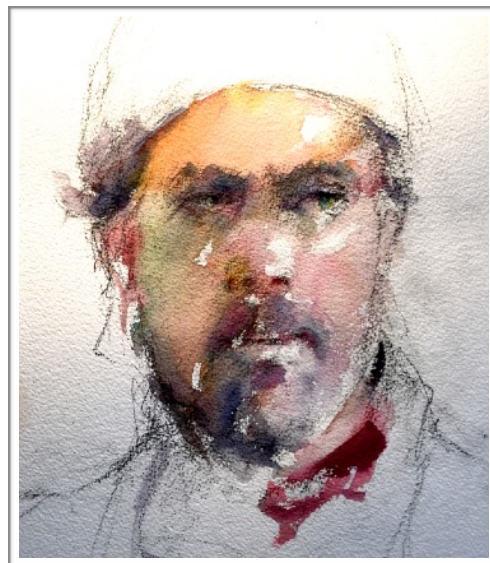
### ARTIST'S STATEMENT:

"I love the qualities of watercolour, its fluid nature. To me, the interaction of artist with the medium is like a dance – full of motion, feeling, and expression. I love to watch the painting develop and to discover new colour and composition. As a teacher, I would like to enable students to find their connections with watercolour in a new and expressive way." Janet Rogers, AWS

Website: [www.watercolorsbyrogers.com](http://www.watercolorsbyrogers.com)

Registration for this four-day workshop is open now to all OWS members, with an early bird discount fee of \$420 for registration, until October 31. On November 1, 2017, the workshop will be opened up to artists outside of the OWS membership and the fee will increase to \$440.

We request that registrants pay \$100 at time of registration to confirm their place, and postdate the remainder to March 29, 2018, \$320 for early registrants and \$340 for regular registrants. Cancellation can be made up to February 28, 2018, with a refund minus the \$50 processing fee. Cancellations after February 28, 2018, will forfeit their \$100 registration and their postdated cheque will be returned. Cancellations after March 29, 2018, will not be refunded.



Registration cheques should be mailed to:  
Ottawa Watercolour Society  
c/o Kie Delgaty  
39A Bayside Lane,  
Arnprior, ON  
K7S 3T4

The workshop will be held at City Archives at 100 Tallwood Drive, Room 115. Each registrant will have a five-foot table to themselves and supplies may be left in the room over night. Light refreshments will be available in the morning and afternoon.

If you have any questions, please email either Jane Barlow at [barlowjanem@gmail.com](mailto:barlowjanem@gmail.com) or Kie Delgaty at [kdelgaty@sympatico.ca](mailto:kdelgaty@sympatico.ca)  
OR call Jane Barlow at [613-224-4409](tel:613-224-4409) or Kie Delgaty at [613-623-2638](tel:613-623-2638)

## New Members' Corner

by Pauline Goss

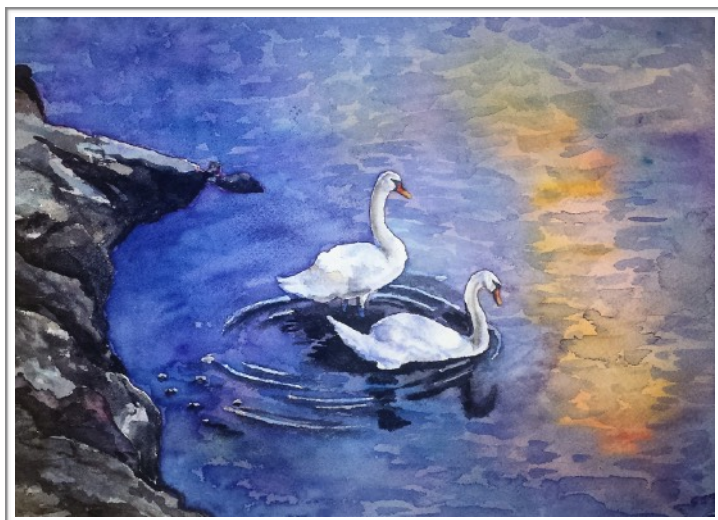
Welcome to OWS!

A warm welcome goes out to our newest members, Setor Awuye, David Mungall, and Sandra Forbes. We hope you will have a chance to benefit from some of our group activities and events.

In this edition of the OWS newsletter we are also featuring the art of Vicki Young and Diana Guy, who joined OWS earlier this year.

Below, Vicki describes and demonstrates her magic with watercolour, and Diana, who is currently working on a watercolour painting, provides an image of her work in progress. In the next newsletter we will post Diana's finished painting.

Thanks to both for sharing your watercolour passion, and we hope to see you at an upcoming event.



Vicki Young



"I have been painting watercolours for a few years, and since retiring two years ago, I now have the time to complete paintings in the same year I start them. Although my initial goal was to paint lively and loosely, I have come to realize that I am detailed oriented and accept that this is the way I paint, no matter how many courses I take to loosen up.

The best advice I was ever given was that there is always more paper and all paper has two sides. Learning never ends with watercolour, and I love the way the paint mingles, granulates, and layers. It is magic when it dries."



**New Members' Corner (Cont'd)**

Diana Guy

"I am working on a watercolour for which I have completed a small study. It has been critiqued by fellow artists and the suggested changes will be applied to the larger version. The study is 7.5" x 10"; the final version will be around 14" x 20".

The changes suggested are to have the water on the left take 2/3 of the painting and the path take 1/3, thus changing the tendency to cut the painting in half—half river and half land; include more river; simplify by making the sky less complex so that it does not compete with the shadows and shrubbery on the right;

simplify by making the water surface less linear and less detailed; and soften the dark tree on the right so that it is not as distracting and looks less like a telephone pole! And I want to make the direction of and presence of the light stronger.

We will see what happens!"

## WHITES

by Mary Nunn

When you want to convey highlights in a watercolour painting, the white of the paper is the preferred choice, but here are some other options.

In ancient times, scribes used chalk to resurface the vellum they were working on (Sgraffito). The fat blue holder (photo) contains a dustless white chalk that is quite effective.

There are masking fluids, removable and permanent; watercolour white pencils; white chalk sticks and pencils; china markers; white watercolour crayons and white pencil crayons.

There are erasing shields, for use with an eraser or an electric eraser, and white water-soluble pens.

Gouache is an available tool as well. Zinc White or Chinese white is semi-transparent and white gouache is opaque.

Daniel Smith has a recovery product called Watercolour Ground; Golden Acrylics sells Absorbent Ground, and both are useful for painting out a larger area.

The most effective product I've used to date is a white watercolour stick from either Winsor & Newton or Daniel Smith.

Some artists will paint their sheet of watercolour paper with Chinese white (PW6), which will achieve distance or diffusion. There are a number of paints on the market, which I would classify as a "pastel" or a "hue"; for instance, Lavender, Naples Yellow, Emerald green. These pigments are most often formulated with PW6.

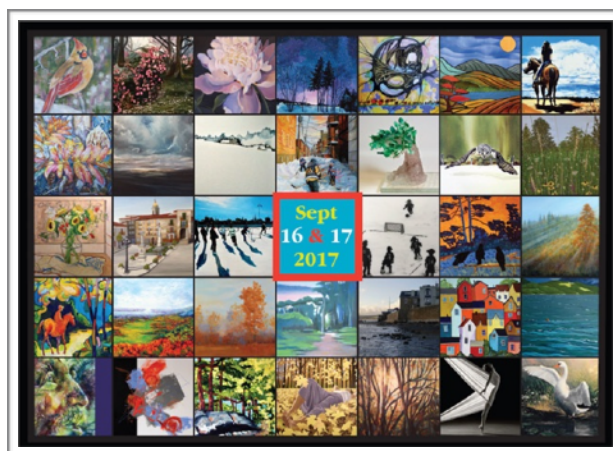
(Mary Nunn has moved to London, Ontario, but promises to stay in touch.)



## NEWS FROM AROUND THE SOCIETY

<p>Jane Barlow Joanna Beaubien Roy Brash Matilde Brunetti (Chicchie) Nancy Burke Margaret Chelakowska David Clendenning Eiko Emori Jenile Fulton Norm Goddard Denise Guillemette Laurin Henry David Houston Beata Jakubek Christiane Kingsley Olaf Krassnitzky Simon Koo</p>	<p><b>Glebe Fine Art Show</b> <b>Exposition d'art du Glebe</b></p> <p>You are cordially invited to the Glebe Fine Art Show, an exhibition and sale of fine art.</p> <p><b>Saturday &amp; Sunday September 16 &amp; 17, 2017 10 a.m. to 4:00 p.m.</b> at the Glebe Community Centre, <b>175 Third Ave., Ottawa</b></p>  <p>Free admission, door prizes and on street parking Mato's Cafe available during the show.</p> <p><a href="http://www.glebefineartshow.ca">www.glebefineartshow.ca</a></p>	<p>Cara Lipsett Linda Loder Heather Lovat Fraser Martha Markowsky Judi Miller Erwin Mitzlberger Lynne Morin Anne Remmer Thompson Georges Robert Reese Marie Roy Brian Seed Luminita Serbanescu John Shea Katrie Smith Roy Whiddon Tricia Wilmet Savole Glenda Yates Krasberg</p>
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The Glebe Fine Art Show will be held Saturday and Sunday, September 16 and 17, at the Glebe Community Centre, 175 Third Ave., Ottawa. Over 30 local artists will be showing their work, including OWS members Jane Barlow, Nancy Burke, Anne Remmer Thompson, and Brian Seed.



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Come and discover my latest paintings, from August 12 to September 22, at Applecrate Galleries, 5530 Manotick Main Street, Manotick, ON <http://www.applecrategalleries.ca>

Everyone is welcome!

Yvon Perrier  
819-986-1085  
[perrier.y@videotron.ca](mailto:perrier.y@videotron.ca)  
<http://www.yvonperrier.com>

**applecrate**  
galleries.ca

Applecrate Galleries is proud to announce  
our upcoming exhibition featuring

**Yvon Perrier**

**Urban Landscapes**  
AUG. 12 - SEPT. 22

Come meet the artist at the Show Opening! Aug. 12, 6-9 pm  
Admission is FREE • All works are for sale.

5530 Manotick Main St. • [applecrategalleries.ca](http://applecrategalleries.ca)  
613-286-3920 • [brunet@applecrate.ca](mailto:brunet@applecrate.ca)



## NEWS FROM AROUND THE SOCIETY (Cont'd)



OWS member Shirley Van Dusen is currently having a retrospective at Cube Gallery. The vernissage (pictured below left) was held on September 7 and was well attended. Also pictured is Shirley with one of her paintings and with OWS member Renate Hulley. See also <http://www.cbc.ca/news/canada/ottawa/art-seniors-porchfest-hintonburg-wakefield-festival-1.4280934>.

The show continues until September 24.



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**INVITATION:** All our friends in the Ottawa Watercolour Society are cordially invited to "Together through all the Years", a retrospective exhibition of Alan and Audrey's artworks produced during 50 years of sharing art together.

### New date for Vernissage:

Saturday, September 30, 1 – 4 p.m.  
Marianne Van Silfhout Gallery  
St. Lawrence College  
2288 Parkdale Ave, Brockville, ON

Show dates: September 22 - October 27, 2017



## NEWS FROM AROUND THE SOCIETY (Cont'd)



Lina Yachnin is having a solo show at Galerie Old Chelsea from October 6 to 25 — "Ancient Doors" and "Coastal Landscapes".



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The Nepean Fine Arts League is pleased to announce its upcoming Fall sale, October 20 to 22, in the Ukrainian Banquet Hall at 1000 Byron Avenue, near Westboro. The vernissage will be Friday evening, with wine and snacks available.

Over 40 artists will be participating. As well, local guitarist and singer, Spencer Scharf, will be performing on Friday evening and Saturday afternoon. This is a great opportunity to find the perfect piece of art for your home or place of work. Says NFAL President Kat McClure, "Whether you are interested in photography or paintings, lifelike or abstract, watercolour, pencil, acrylic, printmaking or oil, you will find it all at this show."

As well as supporting local artists, the League has a long history of supporting local charities. This spring we are proud to be sponsors of Hospice Care Ottawa, a community-based charitable organization whose mission is to accompany and support individuals and their families through their end-of-life journey.

Anyone interested in getting involved with the Nepean Fine Arts League as a sponsor or an artist should contact [info@nepeanfinearts.com](mailto:info@nepeanfinearts.com).

Hours of the show:

Vernissage: Friday, October 20, 6 p.m. to 9 p.m.

Saturday, October 21, 10 a.m. to 5 p.m.

Sunday, October 22, 10 a.m. to 4 p.m.

Parking and admission are free.

Voluntary donations to the Hospice Care Ottawa are appreciated.

**NEPEAN FINE ARTS LEAGUE**

NFAL Proudly Supporting Hospice Care Ottawa

**ART SALE**

**October 20 - 22, 2017**

Ukrainian Banquet Hall  
1000 Byron Ave, Ottawa

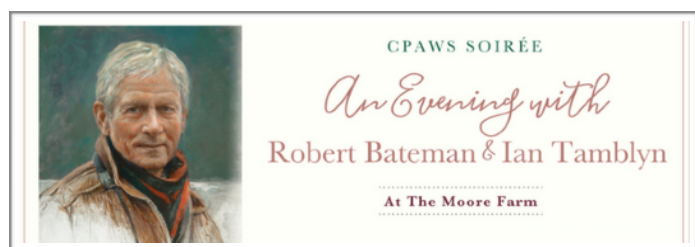
**FREE ADMISSION**

Vernissage Friday 6pm - 9pm  
Saturday 10am - 5pm & Sunday 10am - 4pm  
Entertainment by guitarist Spencer Scharf  
[www.nepeanfinearts.com](http://www.nepeanfinearts.com)

## NEWS FROM AROUND THE SOCIETY (Cont'd)

This past spring, Vic Dohar was selected to participate as an artist in the Canadian Parks and Wilderness Society - Ottawa Valley Chapter's Dumoine River Art Camp, which took place at Lac Robinson along the Dumoine in August. As a follow-up to that event, CPAWS is hosting an evening fundraising soirée on Monday, October 23, where artwork from the camp will be showcased and made available via auction in support of local wilderness conservation. Robert Bateman and local musician Ian Tamblyn will be special guests for this event, which will take place at the Moore Farm Estate in Gatineau. The venue is not large; therefore tickets will sell out. If you are interested in attending, please read the CPAWS press release below for more info and how to purchase tickets (\$60 per person) or by using the following link:

<https://www.eventbrite.ca/e/cpaws-soiree-an-evening-with-robert-bateman-and-ian-tamblyn-tickets-37629537961>.



Join CPAWS Ottawa Valley (CPAWS-OV) and special guests Robert Bateman and Ian Tamblyn for an evening of art and music in support of wilderness conservation.

This not to be missed event takes place on Monday, October 23, 2017, at the Moore Farm Estate in Gatineau. The Moore Farm is a

beautifully restored heritage building surrounded by community gardens on a 35-hectare rural estate and features a bistro-boutique within.

Stunning artwork created at the CPAWS-OV Dumoine River Art Camp will also be showcased and available for auction. In August CPAWS-OV hosted the art camp, which brought together artists working in different mediums and from communities across Eastern Ontario and Western Quebec. Their art will be displayed at Art Brûlant and Impressions in Shawville, Quebec, from October 7-21, 2017 and can also be viewed on our website.

Guests will receive a complimentary signature cocktail upon entry and enjoy fine finger foods locally sourced and created at the Moore Farm. Cash bar also available.

Doors open at 6:30 p.m. Come enjoy the space before the evening begins at 7 p.m. with a welcome and opening prayer by Algonquin Elder Claudette Commanda.

This event will sell out, don't wait! Tickets are \$60 each. Purchase your tickets here. Our special guests are passionate about the environment and protecting nature for future generations.

Proceeds from our CPAWS Soirée - An evening with Robert Bateman and Ian Tamblyn will support CPAWS-OV's wilderness conservation efforts, including protecting Quebec's Dumoine, Noire, and Coulonge rivers, and securing legislated protection for Gatineau Park.

See you there!



**NEWS FROM AROUND THE SOCIETY (Cont'd)**

Edith Liepa, past President of the OWS, passed away on July 12. Edith was remembered by friends and family at a memorial service September 9 at Beechwood Cemetery. Friends of Edith created several beautiful vases with flowers as a tribute, as Edith loved and painted flowers for many years of her life.

Edith Liepa was President of the Watercolour Society in 1985—at that time, the term was for one year. Anne Remmer Thompson, who was Vice-President at the time, remembers what a well rounded and talented person Edith was, as well as a caring and wonderful human being. She was also an athlete, good enough for the Olympics if the war hadn't intervened. Edith was equally interested in art and music. She had four children, two boys and two girls. At the funeral, Edith's youngest daughter talked about how her mother taught her to be creative.

If you would like to see more of Edith's life, please go to <https://goo.gl/mz35k8>.

**List of OWS Executive Members****Position:**

President

Vice-President

Secretary

Treasurer

Webmaster

Exhibitions

Exhibition Chair of WBSCG

Newsletter Editor

Membership

Social Convenor(s)

Programs

Publicity/Hardcopy mail

Past President

Archives

Photographer

Digital Images

Communications

Advisors

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Anne Remmer Thompson, Charlie Spratt,

Ted Duncan



## Home Pages/Websites/Email

(If you don't see your name on the list and would like to have it in the next newsletter, please get in touch with me at [liz33@rogers.com](mailto:liz33@rogers.com).)

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Dhanashri Bapat - [dhanashri.com](http://dhanashri.com)  
Anne Barkley - [annebarkley.ca](http://annebarkley.ca)  
Brenda Beattie - [brendabeattie.com](http://brendabeattie.com)  
Josie Braden - [anya.corto.ca](http://anya.corto.ca)  
Barbara Brintnell - [brintnellatelier.ca](http://brintnellatelier.ca)  
Nancy Burke - [honeygables@rogers.com](mailto:honeygables@rogers.com)  
Erika Deruaz - [erikaderuaz.com](http://erikaderuaz.com)  
Vic Dohar - [www.vicdohar.com](http://www.vicdohar.com)  
Ted Duncan - [tedzworks.com](http://tedzworks.com)  
Arlette Francière - [arlettefranciere.com](http://arlettefranciere.com)  
Pauline Goss - <http://www.pasigodesign.com>  
Ann Gruchy - [anngruchy.com](http://anngruchy.com)  
Eileen Hennemann - [ekhennemann.com](http://ekhennemann.com)  
Linda Hillier - [lindahillier.net](http://lindahillier.net)  
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Renate Hulley - [renatehulley.artbo.net](http://renatehulley.artbo.net)  
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Rosemary Randell - [rosemaryrandell.com](http://rosemaryrandell.com)  
Adriana Saba - [adrianasaba.com](http://adrianasaba.com)  
Patricia Smith - [jazzbo.ca](http://jazzbo.ca)  
Rosy Somerville - [rosysomerville.com](http://rosysomerville.com)  
Betty Sullivan - [bettysullivanart.com](http://bettysullivanart.com)  
Charles Spratt - [cspratt.ca](http://cspratt.ca)  
Anne Remmer Thompson - [anneremmerthompson.ca](http://anneremmerthompson.ca)  
Shernya Vininsky - [kv@ca.inter.net](mailto:kv@ca.inter.net)

## NOTE FROM THE EDITOR

First things first. In the profile of Sally Jackson in the June newsletter, it should say that Sally retired in 1997, not 1977.

Second, this issue of the newsletter is a little late because I was spending time at my cottage in P.E.I. until late last week and was without an Internet connection most of the time—which can be a good thing, but then you have to catch up!

Thanks again to everyone who sent in submissions for the newsletter. It looks like a busy fall season with lots of art shows and exhibitions to take in. The next newsletter is due out in early December, so please consider letting us know what you've been up to in the time between now and then. And of course, just when the summer is almost over, the sun decides to make an appearance! Enjoy it while it lasts, and see you in December.

Elizabeth  
[liz33@rogers.com](mailto:liz33@rogers.com)